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counted coup on the enemy filled a pipe, and held it for the rest of the party to smoke as they stood in a row. The returning war-party, if successful, always painted black, but if a member of their own party had been killed, they returned without rejoicing; unless sometimes, when the loss of the enemy had been greater than their own, and a relative of the dead was in the party, he might say, "One of the enemy pays for my relative. On account of the others, let us enjoy ourselves." Then the party would paint black, and celebrate. Wounds received by members of the war-party would not prevent celebration, unless, of course, they resulted fatally; and they were always regarded as an honor.

Some war-parties started off publicly in broad daylight, having made it known that they were going; and any one who wished joined. Sometimes, perhaps, two men would agree to go, and invited such others to accompany them as they wished. Women not infrequently went with the war-parties. If a man was killed in war, his relatives, especially his parents, mourned for him. His father might go to the tent of a renowned warrior, and cry until this man became angry and announced a day for a party to start out to obtain revenge. On the day set, the party left publicly, usually on horseback.

A man's supernatural war paraphernalia are shown in Figs. 27, 28, and 29. They were obtained from a middle-aged man who had them from his grandfather, who first dreamed of the magpie and the other animals connected with the paraphernalia, and made the objects. A cylindrical rawhide case (Fig. 27), such as is found used for holding feathers and medicine among most Plains tribes, is painted with a yellow, green, and blue design resembling parfleche designs. These colors represent the various colors of the birds that were dreamed of by the original owner, and whose feathers are kept in the case. The case is called the "house" of these objects. A wing-bone is attached to the outside of the case to make another whistle from in case of loss of the finished whistle included in the outfit. A small bag containing a necklace is kept in the case. The bag (Fig. 28, *a*) is ornamented with bead-work representing a frog (kaka"). This frog was part of the original owner's dream. The necklace (Fig. 28, *b*) has various wasõõ ("medicine-roots") on it. These are said to be neither eaten nor otherwise used, except as they are worn on the necklace. The bone whistle (Fig. 28, *c*) alluded to is attached to a necklace of otter-skin. It is blown during the fighting to prevent injury. A magpie's skin (Fig. 28, *d*) and the skin of a smaller bird (Fig. 29, *a*) are also contained in the case. The white magpie-feathers are dyed yellow. The two skins are worn at the back of the head, and prevent the wearer being injured even in a hand-to-hand fight. A head-dress of ten magpie-feathers and of a white plume on red-painted

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thongs, tied together at the ends with a medicine-bag, and four brass bells (Fig. 29, *b*), is tied to the hair over the front of the head. When the warriors sing before dressing for battle, this head-dress is also used as a rattle. The medicine attached to it is chewed, and rubbed over the owner's body, as well

[531]

Fig. 27. (50-1952 a). Medicine-case for War Paraphernalia. Length, 40 cm.

as over his horse's, after he has painted himself. Two plumes of eagle-down (Fig. 29, *c*) are tied to the horse. One is tied to its fore-leg, the other to its tail. Then it will not be shot, and, if it falls, will not be hurt. In case of flight and pursuit, a little medicine that is attached to these plumes in a small

[text continues on p. 195]

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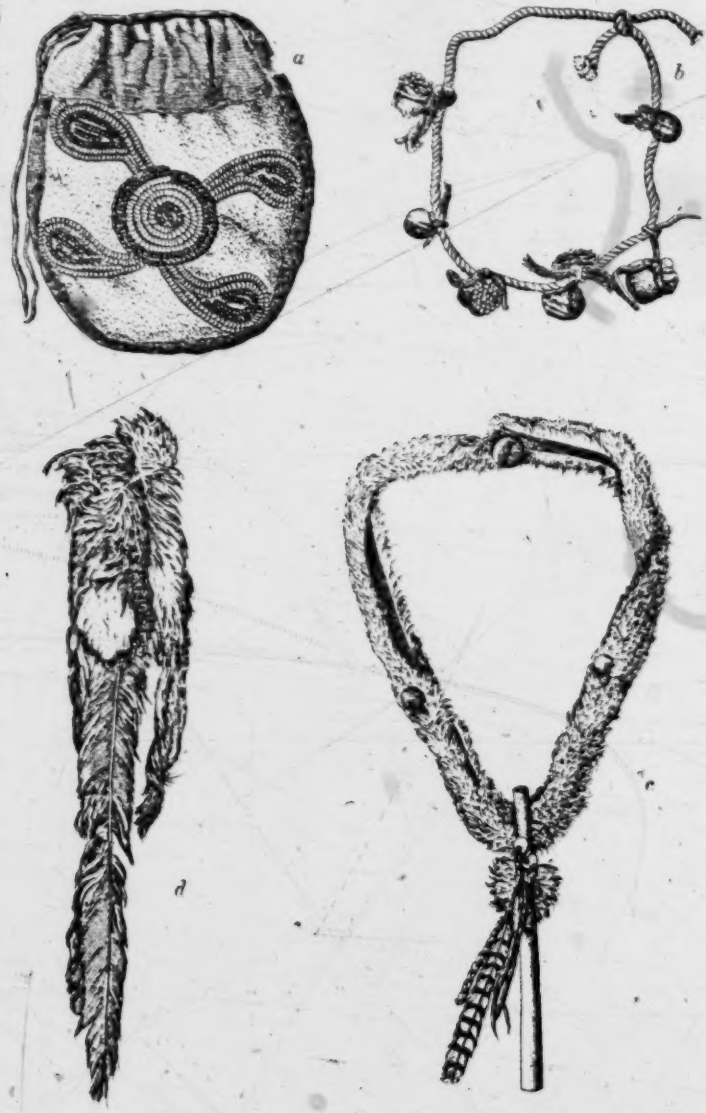

Fig. 28 (50–1952 b, c, d, e). War Paraphernalia. Lengths, 15 cm., 9 cm., 45 cm., 40 cm.

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bag is given to the horse to prevent its becoming exhausted. A cloth to wrap the various feathers and the whistle completes the outfit.

A warrior's outfit that was obtained for the Museum (specimen Museum No. 50–1862 a–e) consists of a beaded knife-scabbard, carried because the owner has cut loose horses that were tied by a rope leading into a tent; of a man's awl-case, carried presumably for mending moccasins and for

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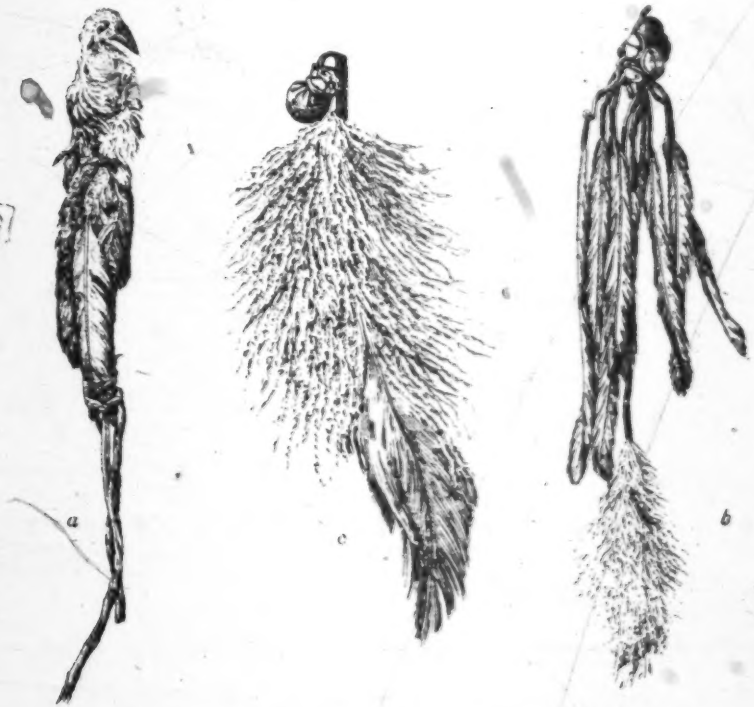

Fig. 29 (50–1952, f, g, h). War Paraphernalia. Lengths, 32 cm., 20 cm., 20 cm.

similar purposes; and of a piece of a scalp ornamented with beads, and worn attached to the shoulder of his shirt. The scabbard is ornamented with rectangular U-shaped bead-work designs similar to those in Fig 3, and representing horse-tracks.

[787] Sometimes in dreaming, a man saw a person in battle wearing the skin of a certain animal, and fighting very successfully. He would then wear the skin of that animal. Specimen Museum No. 50–1901 is a weasel-skin

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293 726 751 778 used in this way. The owner twice dreamed of a weasel, which told him to use its skin. Thereupon he first wore a weasel-skin in dances, and later carried it to war. Subsequently he lent it to his son and to other men who went to war, and they always returned successfully.

[787] A man to whom a fisher had appeared in a dream or vision used a fish-skin medicine-bag, and on going to war carried this with him.

A renowned warrior, dead for some time, received his personal medicine from the bears, and was forbidden to scalp, count coup on the enemy, or take away a gun. He could only kill. He once killed two Sioux with one shot, at a place which received its name from the event.

[492] A simple riding-whip (specimen Museum No. 50–1821) has on its wooden handle four red marks, each of which is said to represent an enemy struck in the face with a whip in battle.

532 726 Representations, used in the modern "war-dance," of the weapons of Black-Wolf, a well-known Gros Ventre warrior, part of whose experiences in war are told below, consist of a shield and spear. The shield, which is made of painted white cloth, represents the shield carried by him on an occasion when he rushed to battle with no other weapon. The shield is decorated with a blue crescent along the lower edge, representing the sun, and bordered by a wavy red line denoting lightning. The wooden spear and spear-point [822] represent a spear with which the owner stabbed a Piegan in battle. The spear-point is painted blue and red; the blue representing iron, the red blood. Red marks on the handle of the spear represent coups.

[292] A pair of beaded and painted moccasins executed by a woman, but designed by an old man, symbolize his exploits in war. An outside rim of beading represents the enemy's camp-circle. In the middle of the camp-circle is beaded the figure of a tent belonging to a chief. To this tent was tied a horse, which the wearer of the moccasins cut loose. This feat is represented by an outline painting of a horse and halter. Three U-shaped figures, also painted, are horse-tracks, and represent the capture of horses. On the other moccasin there are again three such figures in a row, which here were said to indicate a charge on horseback on the camp; while two other such figures, facing each other, indicate a face-to-face fight.

Curtains hanging behind the bed in front of the tent-wall were sometimes painted to illustrate the owner's achievements in war.

WAR-EXPERIENCES OF INDIVIDUALS.

114 115 The following narratives give an entirely personal account of the war-experiences of three individuals, two of them men of about sixty years of

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they did not stay in one place, but at times moved about. They shook their rattles constantly. They did not sing, but uttered a pressed-out "Hah." Two atsaan (assistants or servants of the dance) attended near the door. They brought back such of the dancers as became exhausted from lack of sleep and left the ceremony. Two men who had fought and struck a mounted enemy while they themselves were mounted, rode on horseback. When they went to dance, the assistants went to them and helped them dismount. If the dancers were inactive, these two men went about among them to make them arise. If the dancers remained on the ground, they struck them with their whips. The spectators outside lifted up the bottom of the tent and looked underneath; or, as the tent was not very high (the lodge being roofless), those who were on horseback looked over it.

The Gros Ventre star-rattles consist of a tube of rawhide, an inch or less in diameter, bent on itself into a hoop three or four inches across, and attached to a stick handle half a foot or more in length. Apparently one end of the tube projects out from the hoop forming the head of the rattle, sufficiently to allow the stick to be inserted. The rawhide is painted, and ornamented with three or five bunches of feathers. The handle is wrapped with cloth, the upper end of which usually is cut into a small fringe at the base of the head of the rattle, while the lower end hangs free beyond the handle. The general outline of the rattle is similar to the Arapaho star-rattle, this having a round or kite-shaped flat head at the end of the handle. The hoop feature is, however, wanting in the Arapaho rattles, which are without a perforation. The Gros Ventre decorations of their rattles — whether feathers, cloth attachments, or painting — are usually crude and gaudy. It seems that the rattles now in use are a degenerate modern form. In the majority of cases the feathers attached are dyed: some are cut from the quill. This indicates a recent modifying influence. Many of the feathers are cut off transversely. This may or may not be an old feature. The piece shown in Fig. 31 has least of the base qualities of these rattles, and is a probable approximation to the older type.

Of some of the specimens to be seen in the Museum, descriptions are here given.

Fig. 31 (50-1783). Handle covered with red flannel, which hangs below the handle about two feet. Fringe of same at base of head, and same forms periphery of head. Rawhide of head painted blue, red on inside of hoop. A string appears to have been wound around the head while the hide was fresh, and removed after the painting, leaving radiating white depressions. Head ornamented at top and sides with three bunches of four black-and-white, squarish, half-downy feathers attached by thongs. At the top there is also an eagle-feather. Handle wound with thong, forming at the end a loop to pass over the wrist. The head of this rattle was said to represent a star.

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Specimen Museum No. 50–1787 has a small rough head and a crooked handle. Handle wound with blue cotton cloth. Two strips of green cloth hang from the end of the handle. No fringe at the base of the head. Head painted yellow-green; on this, eight red spots centred with yellow and bordered with green; on the opposite side, five green spots bordered by red. Three bunches of feathers. Feathers at top, — one eagle; several smaller, dyed violet-blue and yellow, cut off or slit from quill. Two bunches at sides, yellow-dyed and chicken feathers. Places at periphery for the attachment of other bunches.

Fig. 31 (50–1783). Star-dance Rattle. Length of loop and handle, 90 cm.

Specimen Museum No. 50–1806. Handle short, scarcely six inches; head forming a large even circle nearly four inches across. Handle wrapped with blue woollen cloth, chiefly covered by the winding of a red-painted thong; free end of blue cloth more than a foot long. Fringe of three or four pieces of the same cloth at base of head. Head painted over red. Feathers attached in three places, all cut off across, and dyed violet. Two are attached at top, one on each side.

Specimen Museum No. 50–1807. Handle about six inches, head scarcely three. Rawhide covers the stick nearly to end. Two upper inches of covering exposed; below this, handle covered over rawhide with dark-blue cloth; short fringe above; fringe of several strips, about one foot long, below. All rawhide painted yellow; on each side of head, a red line; inside of hoop, about eight blue spots; periphery, blue. Feathers in five places. Top, eagle-feather, white portion reddened, yellow-green stripe on black along quill; three green-dyed cut-off feathers. At each side, below, one or two yellow-dyed cut-off feathers. On each side, still farther below, two or three similar feathers dyed green.

Specimen Museum No. 50–1808 is similar to the last in several details, and was obtained from the same person. Size a little larger than last. Extent and painting of rawhide the same. Handle completely covered with winding of red cotton cloth; no fringe above, two short ends below. At top, bunch of fifteen yellow-dyed feathers cut off very short; on each side, bunch of four (in one case, two) feathers dyed green; the upper portions of quills cut out, the vanes more complete.

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534 The large amount of individual variation within the limits of the general type characterizing these rattles occurs apparently also among the Arapaho star-rattles.

796 In the war-dance as it was held when first introduced, there were two men who had wands representing swords, and several wearing the familiar [293] belts of crow-feathers with tails falling behind and projections at the lower part of the back. As among the Arapaho, these belts are referred to the crow. A drum was used, made of a cottonwood board or slab bent into [534] a circle, covered both above and below with horse-skin, and hung on four sticks. Four drumsticks went with it, one of which belonged to the owner of the drum, the three others to three different individuals. The sides of the drum were covered, half with red cloth and half with blue, and the skin was painted half blue and half yellow. When the men who owned the swords, the crow-belts, and the drum, gave these away, which they generally did at [431] the same time, a dance was held. The new owners, in turn, by giving the objects to their successors, would furnish the occasion for another performance of the dance.

The war-dancers dressed quite variously. Some wore skunk-skin strips around the leg below the knee, beaded, and with small bells attached. Some wore similar strips around the head. Others had the well-known upright head-dress of deer-tail hair. Some carried fans of eagle-tails; some, whips; some, painted sticks with attached feathers. The dancing went on in a lodge similar to that of the star-dancers. The owner of the drum had his tent near this lodge in the middle of the camp-circle, and the members of the dance went to him to eat. If the head man of the star-dancers was popular, he was asked by the rival war-company to pitch his tent in the middle of the camp-circle, near the owner of the war-dance drum. There are said to have been no assistants in this ceremony, nor any old men as singers; but four of the wives of the dancers were selected to sing. The two men [624] with swords (kakaat) had functions similar to those of the two mounted men 626 with whips in the star-dance. They urged the laggard dancers to get up, and, if they fell down, struck them with their wands. If the man thus struck bore the blow like a man, as the Indians call it, the sword-bearer made him a present; but if he became angry he received nothing, and appears to have been looked upon with ridicule or contempt.

The war-dance as at present given is different from the form described. It is no longer a young men's dance, nor confined to a certain group. All the people of the tribe take part in it. It is very similar in general character to the present-day Arapaho crow-dance, as well as in the place it occupies in the life of the people. Among the Gros Ventre it is now the only dance held.

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796 painting, an old man took the lead, followed by the pledger, and he by the dancers in file. All the dancers carried small hoops ornamented with quill-embroidery and with small feathers. These hoops were carried on sticks. When the old man stopped, the dancers gathered in a circle about him to dance. They took hold of the corners of their robes, and flapped them like wings, buzzing and humming like mosquitoes. After they had done this four times, they lay on the ground on their faces. Beyond the small hoops there seem to have been no regalia. There were also neither whistles, rattles, nor drums used, except that the "grandfathers" each had a leafy branch (as of willow, cottonwood, or cherry), which they shook, rustling it in time to the singing.

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Fig. 32 (50-1839). Fly-dance Horn. Length, 18 cm.

Towards evening the dancers went to one side of the camp-circle, but still outside of it. There they danced. Going west of the camp-circle, they danced there, then to the side opposite to that where they had begun, and finally to the east or opening of the camp. When they had danced four times here, all the people had retired to their tents for the night, and all outdoor work had been done. The dancers immediately started out in all directions, looking for people. If they saw any one, they pursued him until they overtook him. They carried cactus-spines and sharp claws, with which they pricked him. If he succeeded in reaching a tent, they walked around outside, pelting the tent with pebbles. It is said that if the person attacked fanned himself, as he would for flies, the dancers would not sting him. In all their actions in this part of the ceremony, the dancers seem to have imitated flies or mosquitoes. Going about among the tents, they also took meat hanging outside, cooked it, and ate their fill. They also played and ran races until they were tired.

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Fig. 33 (50-1936 a). Fly-dance Hoop. Diameter, 8 cm.

[787] As to the origin of the dance, it is said that once an old man was asleep, when he dreamed this dance. The fly that gave him the ceremony was a mosquito. It directed him to institute the dance, and showed him how it should be conducted.

[293] Fig. 32 shows a small mountain-goat horn, painted over red, used in this dance as one of the implements for pricking or scratching.

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Fig. 33 shows one of the small quill-wrapped hoops carried on a stick in the fly-dance. It is about three inches across, and lacks the feathers once attached to it. The hoop is not continuous, but consists of four slightly curved sticks. Each of these is wound with yellow quills, and in the middle with black (really dark-brown) fibres. The quill-wrapping encloses a sinew strand, which passes from one stick to the other, holding them together into a flexible, somewhat four-cornered hoop. At each of the four dark marks an eagle-plume was formerly attached, and in addition an eagle-feather (specimen Museum No. 50-1936b) was hung from the hoop. This hoop was made, for the man from whom it was obtained, at the time he took part in the fly-dance. 796 293

The Crazy-Dance.

The second ceremony, the crazy-dance, corresponds pretty closely to the Arapaho crazy-dance. When it was summer, and the time came to make the ceremony in fulfilment of the pledge previously given, the different bands of the tribe gathered in a single camp-circle. Certain men, leaving this camp, then went out to select a suitable site for the dance. When they had found this, the camp started for the place, while they made piles of buffalo-chips in a circle, indicating the place for the camp. The company about to make the ceremony gathered at night, and, taking a pipe of black stone, went stealthily to the tent of an old man whom they had selected to put up the lodge (that is, direct the ceremony) for them. They entered his tent while he was sleeping, woke him, and handed him the pipe. When he signified his acceptance by taking it, they kissed him in thanks, and made him presents. After he had smoked the pipe, he told them to obtain "grandfathers," which they did. 796

When the preparations had begun to be made, crows and owls were killed by the dancers, because they used their feathers. The dancers' regalia consisted of anklets of badger-skin and of quill-embroidered leglets, to both of which four crow-feathers and buffalo-fetlocks, or antelope-hoofs, were attached as ornaments and rattles. Around the head they wore a narrow strip of skin embroidered with quill-work, to which an owl's head was tied on one side. Around their necks hung another quill-embroidered thong, at the end of which was a whistle of eagle-wing bone. A buffalo robe painted red was worn. A round hole was cut in this through which the head was put, so that the dancers did not have to hold the garment in place. The piece cut out for the head was not entirely detached, but left hanging down the back. Two long streamers of skin hung down the back [825] [292] [534]

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796 tcäätcei), was attached to the shaft just behind the point. This root is the well-known poisonous wild parsnip. The arrow-point seems to have been painted blue. Even a slight scratch with this arrow was, on account of the power of the medicine, supposed to cause fits and death. The theory was, that if any one became angry under the unbridled annoyances of the crazy-dancers, and attempted to resist, he would be shot with this arrow. It is, of course, extremely unlikely that this ever actually occurred, or, if it did, the offender was, as among the Arapaho, no doubt immediately cured by the dancers from his imaginary convulsions or paralysis. If buffalo were driven among the tents of the camp-

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Fig. 34.

Fig. 35.

Fig. 34 (50-1884 b). Crazy-dance Regalia. Length, 29 cm.
Fig. 35 (50-1884 c). Crazy-dance Regalia. Length, 23 cm.

circle, they were shot with these arrows, and are believed to have been killed, even if only very slightly wounded. Dogs were also killed in this way.

796 After four days of this playing, the ceremony ended. At its conclusion
431 the bows were given away to boys who were relatives of the dancers; but the other regalia were kept, as the dance was not infrequently repeated.

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More regalia of the crazy-dance than of any other ceremony were obtained for the Museum; but not a single set secured is complete. The Arapaho do not keep their crazy-dance bows after the ceremony, so that, under the present much more complete disappearance of Gros Ventre regalia, the preservation of a bow (see Plate XII) is very fortunate, though it lacks string, arrows, the sage for the handle, and the buckskin thong for wrapping the handle. The remaining ornaments of the bow have been re-attached to it. None of the peculiar crazy-dance robes or capes seem to be any longer in existence. Descriptions and drawings by the Indians show

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Fig. 36.

Fig. 37.

Fig. 36 (50 1884 c). Crazy-dance Regalia. Length, 37 cm.
Fig. 37 (50 1884 b). Crazy-dance Regalia. Length, 25 cm.

that they must have been very similar to those of the Arapaho. The Gros Ventre, however, declare theirs to have been painted entirely red; those of the Arapaho are part red and part white. Two pieces of feathered owl-skin

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796 293 for the ends of the streamers of this robe have been preserved in a few sets of these regalia. The head-band, leglets, anklets, and feather and fur attachments of the bow, also exist in two or more sets in the Museum. They agree entirely, so that only the set shown in Figs. 34, 35, 36, and 37, need be described. This set lacks only the whistle and whistle necklace, which have been supplied from another set (see Plate XII).

[411] The bow (see Plate XII) is three feet long, an inch wide, nearly rectangular in cross-section, unbacked, and slightly reddened. At each end is tied a piece of skin slit into seven fringes, to the end of each of which is wrapped a crow-wing feather. At the middle of the bow is tied a strip of bear-skin a foot long and an inch or less wide. With this are six owl-feathers, — all to be held to the bow, it will be remembered, together with some sage, by a thong. The pieces of owl-skin for the streamers on the robe (Fig. 34) need no comment. The anklets of badger-skin are (Fig. 35) a foot long, an inch or more wide, tied together by two thongs, and near one end have four small hoofs attached. The head, leg, and neck bands differ from one another only in length and in attachments. They consist of a strip of skin a quarter of an inch wide, completely wrapped with yellow porcupine-quills. In four places are areas extending about half an inch, that are covered with dark-brown fibres. Attached to the head-band (Fig. 36) is part of a small owl-skin, including one of the mandibles. The whistle on the neck-band (Plate XII) is made of the wing-bone of an eagle or similar bird, and appears to be unornamented. It has been broken. At one end of the leg-bands (Fig. 37) are four small crow-feathers, attached by red-painted thongs.

The Kit-Fox Dance.

796 The kit-fox dance, the next in order after the crazy-dance, was called nouha"wu; and the dancers, nouhunen ("kit-fox men"). In its general course this ceremony was exactly analogous to the first part of the crazy-dance. For four nights, the dancers' wives went out with their "grandfathers" to receive medicine, and for four days, the dancers themselves danced in the lodge erected in the centre of the camp-circle. On the fourth day of the ceremony, or "after four days," as the Indians say, the dancers went to the tent of a prominent chief and danced at his door, which was [431] equivalent to asking him for gifts. The chief would give them horses and other property. Three other chiefs were accorded the same distinction. The camp thereupon broke, and the dancers, going ahead, put the property which they had received down on the ground in a row. The camp coming up, the brave men of the tribe made a charge on these things, as if they were

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an enemy; and each took from among the property as nearly as possible such objects as he had actually captured in war. One who had stolen horses would take a horse; one who had taken a gun from an enemy would pick out a gun. While this was being done, or soon after, the dancers were dancing, concluding with a race similar to that in the crazy-dance. This marked the end of the ceremony. 796

There were several degrees of distinction in this dance. Two men had crooked lances wrapped with otter-skin. In four places these lances were tied about with small strips of white fur from which a pair of eagle-feathers hung. These lances were called nouçä"ts'ta". Two other lances were straight, and wrapped with jack-rabbit skin. These also bore feathers. A single dancer had a rattle of the globular shape common on the Plains. Half of the rattle was painted red, and half blue; and feathers were attached both to the top of the rattle and to the bottom of its handle. These regalia of honor were given to men renowned in war. A pipe was brought such a man, and if he thought himself entitled to the honor, and was ready to accept it, he took the pipe. If a man felt that others were really braver than himself, or had some other reason, he refused to take the pipe. One informant stated that he had declined the proffered honor because his wife's brother had recently died. The rank and file of the kit-fox dancers are said to have worn belts of prairie-dog skin. How far these corresponded with the biitaha"wu belts of the Arapaho is uncertain. The fur-wrapped crooked and straight lances are certainly similar to the crooked and straight lances indicating the second and third degrees in the Arapaho biitaha"wu. 796 554 293 [534]

Two girls took part in this ceremony. They were girls who were much thought of and beloved by their relatives. One of the dancers carried a kit-fox skin, the inside of which was painted blue. His companion had the rattle that has been described. While he rattled, the other, holding the skin by the neck and the tail, pointed it at the other dancers. These ran off, and this seems to have been the signal for the beginning of the dance. The two girls followed these two men everywhere. Their parents and relatives gave away great quantities of property in the dancing-lodge. Something similar is found in one of the Cheyenne society-dances, in which four young women accompanied the dancers from place to place. 796 857 593 [171]

Nothing was learned about the origin of the kit-fox dance, except that it is said to have been given by the kit-foxes, which is like what the Cheyenne tell of their analogous society. 796

A neck-band of badger-skin is the only object secured said to have been used in the kit-fox dance. To the end of it a tip of whitish rabbit-fur is attached. The lower part of the piece, which bears this rabbit-fur, hangs down the dancer's back. The upper portion, which is about four inches wide, is slit for a distance of a foot. Through this slit the head is inserted. [292]

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in the approach of the buffalo, even if previously there had been none in the vicinity of the camp.

The dancers carried representations of war-spikes or tomahawks, which apparently resembled the buffalo-shaped sticks of the first dance of the Arapaho. The sticks are described as being about as long as women's digging-sticks, and, like them, sharpened at one end. The other end, however, was bent. The stick was painted red, and a quill-embroidered strip of skin was wound around it as a handle. A buffalo-calf's tail and a bunch of buffalo-fetlocks, and no doubt other objects, were also attached. The stick was used as a rattle.

The conclusion of this ceremony presented a feature not found in the two preceding ones. According to one account, the gifts obtained by these dancers were received in payment from the spectators looking in at the lodge. After four days the camp broke, and followed the dancers. On reaching a place where the property had been laid on the ground, the people of the tribe stood in a long row, facing the east. One of the dancers filled a pipe, and selecting one of the poorest men in the camp offered it to him. When the old man took the pipe, the dancer prayed him to allow that all of his company should strike him (count coup on him). A bed of sage was then made for the old man in front of the assembled tribe. Along the edges of this bed, buffalo-chips were laid. The old man crouched on his hands and knees with his head toward the east, and, like the old man undergoing a similar humiliation in the crazy-dance, was covered with a buffalo robe the hair-side of which was turned out. The dancers faced him in a row and danced, rattling. After four songs they ran to the old man, and one after another struck him lightly, each placing beside him a moccasin or some other object, which the old man, on getting up, kept for himself. Then the dancers' "grandfathers" each picked up one of the buffalo-chips from the edges of the sage, and, when they had prepared them, one of the dancers squatted over each. Then his "grandfather," taking him by the shoulders, motioned with him four times, and the fourth time pushed him down. When they had all sat down, each "grandfather" spoke to his "grandson," telling him, "From now on, you need not be afraid to interrupt a sacred performance. You can talk obscenely to a chief, and no one will say anything to you." The people had been watching this performance, which marked the end of the dance.

The Bihtaha^{N}w^{U}.

As stated, this dance has been abandoned a long time, and very little information was obtained regarding it. Men are alive who have seen it,

lt Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

668 778 makes the latter seem possible. It differs from Arapaho objects chiefly in that the color-ornamentation of the quill-wrapping divides the hoop into three instead of four parts. At the upper end of the hoop is attached a bunch of seven small strips of whitish rabbit-fur, resembling the weasel-skin style of ornamentation characteristic of the Blackfoot.

Two balls (Figs. 24 and 25) are identical in character with Arapaho ghost-dance objects, and the latter was made in connection with the movement. These balls are described above.

778 ● 293 171 [292]

Fig. 41 (50-1922). Wheel Head-dress. Length, 21 cm.

The following objects, many of which were obtained by Dr. Clark Wissler and which were probably not connected with the ghost-dance, are of a character that does not seem to make it worth while to represent them in illustrations; but they resemble Arapaho or other pieces sufficiently for a brief description. They all appear to have been used in the war or grass dance.

Specimen Museum No. 50–1742 is a feathered crook modelled on the familiar type of curved lance that is common on the Plains, and to which the otterskin-wrapped lances of the second degree of the second Arapaho tribal ceremony belong.[1] The Gros Ventre too had such crooked lances in probably two of their tribal ceremonies. The present piece is about four feet long, and made of a stick painted yellow. There is no blade, or representation of it, at the lower end. At the end of the crook hangs a single eagle-feather. The greater portion of the shaft is covered by a casing of green cloth from which hang, attached by thongs and sinew wrapping painted yellow, a row of eighteen eagle-feathers.

A forked stick (specimen Museum No. 50–4328) resembles the Arapaho pieces of this kind described in the "Bulletin of the American Museum of Natural History" (Vol. XVIII, p. 358). It is about six feet long, quite slender, and painted red. Some distance in the fork a quill-covered hoop is attached to the two spreading sticks. This hoop is red, with four white, blue-bordered areas on it. The ends of the fork are ornamented with a short green-cloth fringe, tufts of yellow-dyed hair, and feathers notched at the top. From the junction of the two arms downward,

[1] Compare Bulletin of the Amer. Museum of Natural History, Vol. XVIII, Part II, Plate XXXII.

1: Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

the stick is first covered with green cloth, then with skin covered with red and blue quill-work, and at the pointed end is bare, except for its red paint.

A feathered wheel a foot or a foot and a half across (specimen Museum No. 50–4292) is covered with red, blue, green, yellow, white, and black feathers and plumes, many of them dyed, and tied to the hoop without any attempt at color-pattern or other arrangement. Most of the feathers have the quill split.

Another hoop (specimen Museum No. 50–1745) is a little smaller, and is covered with brown buffalo-fur instead of feathers. At one point, five split owl-feathers and six black unsplit feathers are attached; at a place opposite, two small yellowed feathers, one with a green plume at the base.

Other specimens secured by Dr. Clark Wissler are a ceremonial spoon with long, thin, decorated handle, and a quirt. The latter (specimen Museum No. 50–4305) is similar to Arapaho ceremonial quirts.[1] A heavy wooden handle consists of two parts, — the handle proper and a longer portion with five deep notches in the lower edge. The upper edge is straight. The part of the handle that is notched is ornamented with brass tacks. From the end of the stick hang two ends of thong, the whip. At the handle is attached a skin of a fox or similar animal, ornamented with eagle-feathers.

A feather shield consists essentially of a circle of radiating feathers, worn on the back.

A crow-belt, also secured by Dr. Clark Wissler, is quite similar to the Arapaho one described in the "Bulletin of the American Museum of Natural History" (Vol. XVIII, p. 345). It is interesting that of the five Arapaho pieces in the Museum, this is at once the crudest in construction, and the most perverted by white influence from aboriginal style. In the present Gros Ventre belt, a rectangular piece of rawhide is bent over a stick as a support for the remainder of the specimen. The two hanging "tail" strips are of yellow cloth, quite narrow, hanging apart. Eagle-feathers, some dyed red, are attached to them. The belt proper is formed by two pieces of woven yarn. In the middle of the piece are attached the head and breast of an eagle. Below this, between the two hanging strips, is an ornament of a row of eagle-feathers pointing downward. These are attached in the folded edge of a squarish piece of rawhide, thus resembling the analogous piece in the Arapaho crow-belt referred to and the Arapaho biitaha"wu head-dresses. The ornament, however, is fastened to the remainder of the piece, so that it cannot have been worn as a head-dress. The two usual projecting arms consist each of a black eagle-wing feather, with a strip of quill-embroidery laid along the quill of the feather, and with several small bells,

[1] Mooney, Ghost-Dance Religion (Fourteenth Annual Report, Bureau of American Ethnology, Vol. XIV, p. 987, Fig. 94), shows a very similar quirt attributed to the dog-dance.

l: Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

171 whitish fur, and dyed horsehair tufts at the ends. At the base of each arm
293 are red, yellow, and violet feathers. These are either cut off across the end,
778 or have the uppermost part of the quill with its attached vanes removed.

CUSTOMS CONNECTED WITH RELIGION.

171 Sacred pipes were important in the religion of the Gros Ventre. The
276 beliefs and practices connected with these differ somewhat from those of
778 the Arapaho. The Arapaho recognize only one sacred pipe, which is pre-eminent over all others. Its worship is entirely tribal, though it is in the keeping of an individual. It occupies much the place in tribal life that the sacred pole did among the Omaha. While there are other sacred objects, such as the wheels and bundles, none of them equal the pipe in the regard in which they are held. Among the Gros Ventre there is an analogue of the Arapaho pipe, but also several others. This multiplicity distinctly differentiates the character of the Gros Ventre pipes from that of the Arapaho. The Gros Ventre pipes are not all primarily connected with the origin of the world; they are in part obtained from other tribes. They thus resemble the inter-tribal peace-pipes of the eastern and northern Plains.

[888] The sacred pipes were kept by old men. Their keepers could retain them as long as they wanted. They transferred their pipe to another keeper or owner whenever they wished, especially if some one prayed on their behalf. At present the Gros Ventre have three pipes. It is said that formerly they had móre, some of which have been buried with their last owners. The most sacred of these pipes is called "flat-pipe" (çäēitsa"). This is described as being made of catlinite, with the bowl in the shape of a person (initä"). The Arapaho sacred pipe is also called "flat-pipe," and also is not flat; but it differs from the Gros Ventre pipe in being cylindrical and tubular. About the centre of the stem of this Gros Ventre flat-pipe is tied a string. A person in the tent where the pipe is kept should not tell myths. If through forgetfulness he begins to do so, it is necessary for him to continue all night.

276 A sick man sometimes pledged to smoke one of the sacred pipes for his
755 recovery. Then he provided food, and distinguished warriors were invited.
778 Each of these had to recount four coups before the pipe could be lighted. A green cherry-branch was then taken, greased, and put into the fire to light the pipe with. If it burnt well, the man would recover; if it burnt poorly, they were afraid that he would not become well, or that something would happen. Then the pipe was smoked in the greatest silence. Cloth or calico was "given" to it, the wrapping last given being the one on the out-

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CRAZY-DANCE BOW AND PARAPHERNALIA.

[End Plate 5]

1: Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

2: Flannery E-5 (1940-1948) 1953
NQ13 Gros Ventre NQ13

the marching song was sung.[17] Upon reaching the entrance of the enclosure, which had been constructed in the middle of the camp circle, the double column parted, and filed around the inside of the enclosure and took their places. The noted men bearing whips, having been helped in dismounting, took up their positions at either side of the entrance, and the musicians carried the drum to the center of the enclosure where they provided the music for the dancing.

The dance of each society was distinctive. The Stars carried rattles, each designed by its owner,[18] which they waved about, as they danced. The Wolf-men did not have rattles or any special paraphernalia of the kind, but symbolized wolves as they stepped about, one hand at the forehead, and the other held behind to represent the tail.

These dances with their preliminary "begging" expeditions were not put on regularly, but at the discretion of the societies. A time would be chosen when the whole tribe, or most of the bands thereof, were together, when there were no Sacred Dances in immediate prospect, and when there was no apparent danger from the enemy. If these conditions prevailed, one of the societies might proceed, singing loudly: "Harden your hearts, Wolf-men (or Stars)," meaning, "be prepared to give."[19] Not immediately, but some time later, when auspicious conditions again prevailed, the other society would "retaliate."

These dances were purely social. In between times members belonging to one would compete with members of the other in horse-racing, hand-game gambling, "bragging contests" recounting conquests in love and war—each trying to out-do his opposite number.

Sometime between 1875 and 1880 the Wolf-men adopted the Grass Dance from the Assiniboine. Thereafter this Society was sometimes called the Grass dancers.[20]

The Boy was under the impression that the Stars and Wolf-men

[17] Recorded as No. 102.

[18] Cf. Kroeber, 1908, pp. 236–37, with illustration.

[19] These songs were recorded as Nos. 93, 94 for the Stars.

[20] Kroeber, 1908, p. 238 describes this dance as the "war-dance." For the adoption of the Grass Dance and subsequent history of the two societies, see Flannery, 1946, pp. 39–70.

PLATES

142 The original photograph of Plate 1 was taken in 1887 and
29! belongs to The Boy. Shown in it are Lame Bull, The Boy's
30! father, and Crow Bull, maternal uncle of Coming Daylight. Both
302 of these men were born around 1825 and their personal experiences were often referred to by our informants as we took down the record of the old way of life. Each had been Keeper of the sacred Flat Pipe.

115 The photographs composing Plate 2, except for the one of The
133 Boy, were taken in 1940 by Dr. Karl F. Herzfeld. The first three
142 show the nature of the country around Hays on the Fort Belknap
291 Reservation; the other three show some of our informants and
292 interpreters whose biographical sketches follow.

531 In Plate 3, the shield and war medicines of Bull Lodge, father
797 of our informant, Garter Snake, represent only a few of the specimens of Gros Ventre culture collected in 1937 by Mr.
778 Richard Pohrt, of Flint, Michigan.

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2: Flannery E-5 (1940-1948) 1953
NQ13 Gros Ventre NQ13

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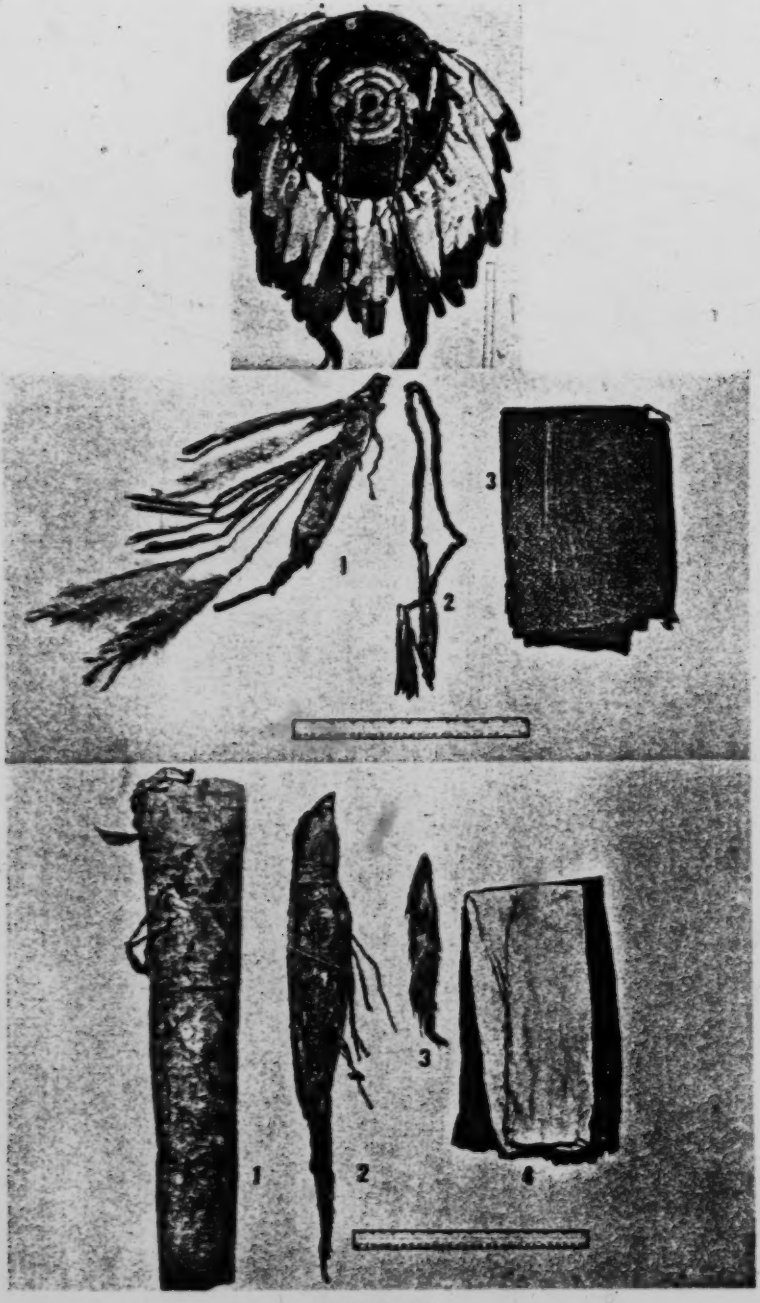

PLATE III

SHIELD AND WAR MEDICINES MADE
AND USED BY BULL LODGE

[p. 212(C)]

3: Cooper E-5 (1938-1940) 1957
NQ13 Gros Ventre NQ13

fathers back of them and the wives back of the grandfathers, according to one statement by Coming Daylight; the grandfathers in front, and the dancers and their wives back of them according to another by her. The bows of the "talls" and "shorts" were stuck upright in the ground in two crescents in front of the two respective divisions; the bows of the ritual "elder brothers" (the four councilors?), a little apart near the south or southeast ends of these two crescents.[18]

The chief ritual paraphernalia used in the Crazy Dance were the badger pelt, hoof rattles, whistles, bows, and poisoned arrows. The stuffed badger hide, "trimmed and fixed up," figured prominently in the rites. The bone whistles, hung on the neck of the dancers, were blown by them when dancing. The rattles, ɓaɓanas, sticks about five feet long, with deer hoofs attached in a row along the upper third, were used by the grandfathers who sang, sitting in a row and pounding the ends of the rattles on the ground to beat time.

Each Crazy Dancer treated one of his arrows with poisonous wild parsley, and tied the poisoned arrow to his bow. If the dancer "got mad or any serious situation arose" he would unfasten the arrow and shoot to kill. If the arrow penetrated the skin of the victim or even scratched him, he died. This extreme measure was very rarely resorted to. We were told of no actual instance. When the dance was over these poisoned arrows were carried away to a spot where no one could find them and were buried.

The ceremonies on each of the four days of the Crazy Dance began with the painting of the bodies of the dancers and their wives, the pattern of the painting differing each day. The painting was done in the respective lodges of the leaders of the groups of two to four dancers. Here they gathered with their respective ceremonial grandfathers and "Little Crazy Dancers." The dancer and his wife, or borrowed surrogate, would sit there naked, the woman with legs close together and stretched out in front. This was a source of serious embarrassment to all concerned. The bodies

[18] Kroeber, 1908, p. 242, gives a different arrangement, with which still another statement by Coming Daylight that "the women sat on the west side" insofar agrees.